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VOL. XIX, No. 27

MONDAY, MAY 24, 1926

WHOLE NO. 530

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Euripides' Iphigenia in Tauris

Edited by WILLIAM NICKERSON BATES, Ph.D., Professor of Greek, University of Pennsylvania. Cloth, 12mo, 164 pages, with Introduction, Notes, and Critical Appendix. \$1.60. Text edition, \$0.48.

AN edition especially suited for students who are reading their first Greek play. The Introduction explains the development of the drama, the process of bringing out a play, the Greek theater and the problem of the stage, and other matters with which a student who takes up the Greek drama should be familiar. The explanatory notes are sufficiently full, and the appendices give an account of the manuscripts and editions of Euripides.

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THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES TWENTIETH ANNUAL MEETING

The Twentieth Annual Meeting of The Classical Association of the Atlantic States was held in Houston Hall, University of Pennsylvania, on Friday and Saturday, April 30-May 1. The attendance was good, rising to 150 at one session. At the Dinner, on Friday evening, 125 were present. The arrangements had been perfected with infinite patience and skill by Professor George D. Hadzsits, Chairman of the Local Committee of Arrangements.

The programme was as follows:

Words of Welcome, Dr. George William McClelland, Vice-Provost of the University of Pennsylvania; Response, Dr. Ellis A. Schnabel, Northeast High School, Philadelphia, President of The Classical Association of the Atlantic States; The Human Element in Inscriptions, Mr. Franklin B. Krauss, University of Pennsylvania; Proposed Definition, by the College Entrance Examination Board, of the Requirement in Latin, Dr. B. W. Mitchell, Central High School, Philadelphia, and Professor Nelson Glenn McCrea, Columbia University; Recent Discoveries in Rome and its Neighborhood (Illustrated), Professor John C. Rolfe, University of Pennsylvania; Pompeiana (Illustrated), Professor Walton Brooks McDaniel, University of Pennsylvania; Plato's *Apology* and Xenophon's *Apology*, Professor L. R. Shero, St. Stephen's College, Annandale-on-Hudson, New York; Sharp Business Dealings in Greece, Professor Casper J. Kraemer, Jr., New York University; Some Greek Notions of Freedom, Professor Walter R. Agard, St. John's College, Annapolis, Maryland; The American School of Classical Studies at Athens (Illustrated), Professor Jane Gray Carter, Hunter College, New York City; Aristophanes and the Country, Professor H. Lamar Crosby, University of Pennsylvania; Reading for Content Versus Translation, Professor Helen H. Tanzer, Hunter College, New York City; Cognate Words in Elementary Latin, Mr. Stephen A. Hurlbut, St. Alban's School, Washington, D. C.; A Literate of the Age of the Antonines (Aulus Gellius), Mr. Raymond T. Ohl, Haverford College; The Classical Association of the Atlantic States, 1925-1926, 1906-1926, Professor Charles Knapp, Barnard College, Columbia University.

The Nominating Committee was appointed by the President to consist of Dr. Bessie R. Burchett, South Philadelphia High School for Girls, Professor W. W. Hyde, University of Pennsylvania, Dr. Margaret Y. Henry, Franklin K. Lane High School, Brooklyn, N. Y., and Miss Cora A. Pickett, High School, Wilmington, Delaware. The report of the Committee, which was adopted by unanimous vote, and followed by appropriate action by the Association, named the following officers for 1926-1927: President, Professor C. W. E. Miller, The Johns Hopkins University; Secretary-Treasurer, Professor Charles Knapp, Barnard College, Columbia University; Vice-Presidents, Miss D. Aileen Lougee, Keuka College, Keuka Park,

New York, Miss Ruth E. Messenger, Hunter College High School, New York City, Miss Edna White, William L. Dickinson High School, Jersey City, N. J., Professor George Depue Hadzsits, University of Pennsylvania, Professor C. F. Ross, Allegheny College, Meadville, Pennsylvania, Miss Cora A. Pickett, High School, Wilmington, Del., Professor Walter R. Agard, St. John's College, Annapolis, Maryland, Mr. Stephen A. Hurlbut, St. Alban's School, Washington, D. C.

The Committee on Resolutions was appointed to consist of the following persons: Professor Walter R. Agard, St. John's College, Annapolis, Mr. Stephen A. Hurlbut, St. Alban's School, Washington, Professor Jane Gray Carter, Hunter College, Professor Casper J. Kraemer, Jr., New York University, and Dr. B. W. Mitchell, Central High School, Philadelphia. The Report of the Committee was unanimously adopted:

Whereas, the Twentieth Annual Meeting of The Classical Association of the Atlantic States, held at the University of Pennsylvania, on April 30 and May 1, has been notable for the excellence of the programme and the cordial hospitality with which the members and guests have been received and entertained, therefore be it resolved

(1) That the thanks of the Association be extended to the speakers, whose papers have been, without exception, pleasing and instructive;

(2) That thanks be extended to Professor Charles Knapp, to whose tireless energy and devotion to the Association the arrangement of the programme was largely due;

(3) That the very special thanks of the Association be extended to Miss Grace Evelyn Kemper, who, since January, 1911, has been Secretary to Professor Knapp, and so, by serving him with unwavering loyalty and exceptional ability, has served the Association and the classical cause; that the Association express to Miss Kemper its deep sympathy with her in her disability, and its earnest hope that the disability shall prove but temporary, and that she will soon be able to return to the service of the Association and of the classical cause;

(4) That the Association congratulate the officers for 1925-1926 upon the successful completion of the duties of their various offices;

(5) That special thanks be given to the University of Pennsylvania, the Department of Classics of the University, The Classical Club of Philadelphia, and the Philadelphia Classical Society for their hospitality, and for their contributions to the success of the meeting;

(6) That Professor George Depue Hadzsits, Chairman of the Local Committee of Arrangements, be congratulated upon the success of his efforts, and cordially thanked for his invaluable contribution to the pleasure and the worth of the meeting.

It remains to give the substance of the Report of the Secretary-Treasurer.

On April 20, 1925, the balance to the credit of The Classical Association of the Atlantic States, current check account, was \$577.80. There was received, from all sources, during the year, the sum of \$2,198.88.

The total in this fund was thus \$2,776.88. The expenditures were \$2,210.87. The balance on April 15, 1926, was \$565.81.

On April 20, 1925, the balance to the credit of THE CLASSICAL WEEKLY, current check account, was \$835.22. The receipts during the year were \$4,599.79. The total in the fund was thus \$5,435.01. The expenditures were \$4,554.71. The balance on April 15, 1926, was \$880.30.

392 subscriptions to The Classical Journal, calling for a payment of \$490, were transmitted.

92 subscriptions to Classical Philology, calling for a payment of \$245.64, were transmitted.

During the year \$105.75 was paid to the American Classical League. This covered two memberships for 1924-1925, 419 for 1925-1926, and two for 1926-1927.

The sum of \$49.50 was received during the year for the Emergency and Index Fund account.

The total assets on April 15, 1925, were as follows: The Classical Association Account, \$1,372.30; THE CLASSICAL WEEKLY Account, \$2,173.51; Emergency and Index Fund Account, \$549.50; The Classical Journal Account, advance subscriptions, \$112.50; Classical Philology Account, advance subscriptions, \$69; American Classical League Account, advance membership fees, \$26—a total of \$4,302.81. The assets were as follows: in the Emigrant Industrial Savings Bank, \$1,299.70, in the Corn Exchange Bank, subject to check, \$2,203.11—a total of \$4,302.81.

The following figures give the number of members and subscribers, as shown in the Reports rendered at the meetings of 1916 to 1926 inclusive (to the figures reported in 1925 have been added payments made, since the report was rendered a year ago, by members and subscribers): Members, 741, 760, 681, 613, 655, 735, 792, 785, 843, 890, 910, Subscribers, 815, 876, 704, 565, 573, 741, 793, 754, 821, 836, 866. The totals of members and subscribers together are 1556, 1636, 1385, 1178, 1228, 1476, 1585, 1539, 1664, 1726, 1776.

The decreases in 1918 and 1919 were due in part to the Great War, in part to the fact that the price of THE CLASSICAL WEEKLY for non-members was raised first from \$1 to \$1.50, and then to \$2.00.

By action of the Executive Committee Professor Knapp was elected as Delegate from The Classical Association of the Atlantic States to the Council of the American Classical League.

CHARLES KNAPP

REVIEWS

By-paths in Sicily. By Eliza Putnam Heaton. New York: E. P. Dutton and Company. Pp. 368.

For many years now the reviewer has been reading pretty much every descriptive book on Italy that he has been able to lay his hands on. Mrs. Heaton's modest work on the life of the modern Sicilians deserves praise second to none. The death of the author has deprived us, indeed, of the best informed interpreter in English of the southern peasant of whom I know, and we should probably have to turn to the great Italian specialist Dr. Pitrè himself to find her superior in any language.

Mrs. Heaton brought to her work of newspaper writer and editor a fine education in Greek, Latin, and Sanskrit at a New England University. When ill health forced her to drop her career in New York for a twelve-year stay in Sicily, she devoted herself to the researches of which this volume is the only product, with an equipment of intellect and character that students of Italian life have rarely had. So unusual, indeed, was her knowledge of the various Sicilian dialects that, after the destruction of Messina by the earthquake, Italian officers from Upper Italy used her as their interpreter in dealing with the victims of the disaster. But in any study of the Sicilian poor, her linguistic ability could have opened for her only the outer door. To enter the inner chamber she had to love a people who are much too discerning to be deceived by any mere imitation of either sympathy or affection. There are, indeed, photographs in this volume that no merely curious foreigner could have taken. None of them is of the hackneyed kind.

Commonly, the last things that the ignorant are willing to disclose to their superiors are their superstitions and yet Part I of this volume is wholly devoted to the intimate revelations on the subject of magic which she won from her humble friends. The very titles are enticing: Elflocks and Love Charms, Donna Prvidenza's Lemon, Cola Pesce, The Cleft Oak, The Hairy Hand, and Jesus as Destroyer.

Part II of the book takes us to Fairs and Festivals. First we have Christmas at Taormina, and for those of us who will take joy in a *presepio* and in watching the ever-youthful Italians who love it, too, there is much of interest in the chapter. The bag-pipe has been droning in the South of Italy for at least several thousand years: Mrs. Heaton introduces us to the piper. Roman children played with pyramids of nuts for marbles: our author pictures them with their hazel-nuts. These are but samples of survivals from antiquity that may be noted here and there all through the book.

Those who have circled the flanks of Aetna and have seen the many curious sights that can be observed only in those high-up, lava-black towns and villages will be glad to accompany our guide to Troina Fair to see "the very cattle of Helios hunted by the companions of Ulysses", then to Calatabiano, the home of the great exorcist of Sicily, Saint Philip the Black. Any who are sceptical as to whether demons can be rid of devils should read her impressive account. Equally illuminating is the chapter on the Miracles of Sant' Alfio. Here the running of the *nudi* transports a Latinist into the midst of the Lupercalia. The chapters entitled The Car of Mary at Randazzo and "Red Pelts" at Castrogiovanni are fascinating reading, although they may not call up so many classical reminiscences.

Part III is entitled Island Yesterdays. In it we read of Aetna in Anger, of Messina Six Months after the Earthquake, of The Sulphur Mines of Sicily, and, finally, of topics that will especially interest the student of ancient life, spinning, baking, and ploughing. From time to time I am asked to name some good books on modern Italy. This may safely head the list.

WALTON BROOKS McDANIEL

What is Rhythm? An Essay by E. A. Sonnenschein. Oxford: Basil Blackwell (1925). Pp. viii + 228. 10 sh., 6 d.

By the ordinary person, listening to the hum of his motor, or to a bit of a song, or reading aloud the poetry in which he delights, or tripping it on the light fantastic toe in dignified dance, or to the sound of the degenerate jazz, or doing countless other similar things, the presence of an underlying and governing principle which we call rhythm is taken for granted, enjoyed, and accepted without analysis, as it is, probably, also, by the poet, who lisps in numbers, and to whom his god-given gift is the interpreter of his moods and passions.

But to the scientific student, whether of music or of verse, mere acceptance of the existence of a principle is not enough. It must be defined, its properties discovered and organized, its range and extent carefully plotted, and its possibilities formulated.

This has been the case with that mysterious, universal concomitant of human experience, rhythm, from hoary antiquity. In recent years the pursuit of this elusive principle has been fierce and widespread. Hardly a year has passed without some addition to the mass of literature that has gathered around the subject since the time of the Greek philosophers. The essay by Professor Sonnenschein here reviewed is the latest, and in many respects the most important contribution to the study of rhythm that has as yet appeared.

Strange as it may seem, though so much study has been devoted to this subject during more than two thousand years, the thing itself has steadily eluded definition. How the principle operates, what is or is not rhythmically possible has been worked out, and musical rhythm has been completely organized and reduced to rules, but, when it comes to the rhythm of verse, in spite of this large amount of attention, we are still in the dark about many of the most important peculiarities of rhythmical law.

The task, then, that Professor Sonnenschein set himself was to formulate a precise definition of rhythm that will cover all the recognized varieties, and to discuss certain peculiar phenomena which, ordinarily regarded as obscure, will seem to find an easy explanation when interpreted in accordance with this definition.

After discussing briefly the history of rhythmic theory, and the nature of rhythm, Professor Sonnenschein formulates the following definition (16):

... Rhythm is that property of a sequence of events in time which produces on the mind of the observer the impression of proportion between the durations of the several events or groups of events of which the sequence is composed.

If this definition appears at first sight somewhat obscure, it yields upon examination a breadth of application which includes all varieties of rhythm, even such disparate forms as the Latin *Saturnian Verse* and the French *Alexandrian Verse*, and in music such opposites as the *tomtom* and the wildest syncopation.

Emphasizing the close kinship between verse and music, as had been done by earlier students down to Sidney Lanier, Professor Sonnenschein yet recognizes and lays proper stress upon the fact that essentially the musical form is a mechanism, governed by the laws of machinery, while verse is, as it were, essentially an organism (he does not use these terms), the expression of the human organism, and as such, subject to all the variations of an organism.

Understood thus, verse rhythm is felt rather than mechanically appreciated. A physical and a psychological element enter (35), none the less important for being often unnoticed and unappreciated. Hence, while two individuals will render a musical sequence with substantial agreement, and time in music may be measured by the metronome, the same individuals will vary greatly in reading aloud a line of verse, and even the same person will show variations in his readings at different times, as the newly employed mechanical device, the kymograph, abundantly proves. But the general impression of iambic or trochaic rhythm, or what you will, will still be fully preserved. That this was true, probably every one has felt, but it is well to have it scientifically set forth.

In his discussion of verse Professor Sonnenschein finds that all forms, except the very early isosyllabic, seem to involve two elements, accent and quantity (41-44). The relative importance of these elements varies with the language. Thus in the case of Greek of the classical period quantity seems to have been almost all in all (60), but there are lines here and there in Greek dramatic poetry where the word-accent coincides with that of the verse. How far this was conscious may well be disputed, but from the Alexandrian period on there develops an accentual poetry where such coincidence was the rule. These so-called 'popular lines' became more and more common down to the tenth century of our era (60-62).

The case with Latin was vastly different. Verse formed on the pure Greek model followed in general the strict quantitative rules of the Greek (63). This applies especially to the epic and lyric measures. But there was a purely native Latin verse which did not follow these laws at all, and the dramatic verse, though Greek in origin, deviated greatly from the Greek mode. In both of these varieties the influence of accent was very strong, and this influence continued alongside of that of quantity, until finally in the decay of Latin literature and the rise of the Christian Church it became dominant.

The *Saturnian Verse* has been for ages a crux for metrists. The solution offered by Professor Sonnenschein (66-69) provides a coherent account, with some plausibility. He regards it as at the outset isosyllabic. This, in the course of time, under the influence both of accent and of quantity, developed into the form which is most common in the remains, in which we have the second syllable of the second, third, and fourth sections both long and accented, and the third syllable of the third section both short and (generally) unaccented.

¹The definition is printed in black face type throughout.

Much more important for the teacher of Latin is the discussion of the peculiarities of the dramatic meters of Plautus and Terence (69-81). The first peculiarity, which needs little comment here, beyond the remark that Professor Sonnenschein regards this as merely a natural extension of the Greek usage, is the substitution of a long syllable or equivalent for the short in every *arsis* except the last. But he discovers in the Latin, what does not appear in the Greek, a peculiarity, namely (70), that "The *inner falls* <arses> of iambic and trochaic dipodies are frequently formed by long syllables . . ." or equivalents, but only "provided that at least one of the adjacent rises <theses> bears an accent (primary or secondary)"¹, an observation which beats upon the larger question of the Iambic Law.

Professor Sonnenschein's quarrel in the matter of the Iambic Law is not so much with the principle involved, as with the phrasing and the explanation of the phenomenon. He set forth his views some fifteen years ago in *Classical Philology* 6.1-11, and had previously intimated an acceptance of accentual influence (in *The Classical Review* 20.157). In the present essay he articulates his views with his general theory of rhythm.

It has been customary to state, in phrasing the Iambic Law, that the iambus, under the influence of accent, becomes equal to a pyrrhic, or two short syllables². This, Professor Sonnenschein maintains, is a fundamentally wrong view of the phenomenon. The current conception that both in Greek and Latin, in iambic and trochaic meters, the feet are exactly equal, and that, hence, the spondee or equivalent is exactly equal to the pure iambus in the even feet in Greek, and in every foot except the last in Latin, is false, he says. Such feet are, on the contrary, longer than the normal foot, and, while they are, for metrical purposes, allowable, they are genuinely impure. The sequence, *v--*, has really the value 3:4. As Professor Sonnenschein phrases it (74),

... the syllables which do not *group themselves* as iambic feet or dipodies *are grouped by their accents* in such a way as to create the impression of iambic rhythm. The accents can not bestow upon the syllables quantities or proportions which they have not got: but they can and do divert attention from the defective ratio of rise <thesis> to fall <arsis> within the foot, and bring into high relief the ratio of foot to foot.

So, in Latin, when the combination *v-* takes the place of a long syllable in the thesis, it is not equal to two shorts, but is somewhat longer, and is metrically allowable in place of a long by reason of the accent. Professor Sonnenschein would thus phrase the principle governing this usage (70):

... Disyllabic rises and falls <theses and arses> in iambic and trochaic metres are frequently formed by a pair of syllables of which only the first is short, provided that when such a pair forms a disyllabic rise <thesis> the short syllable bears an accent . . . , and that when it forms a disyllabic fall <arsis> it is immediately followed by an accented rise <thesis> . . .

¹In the quotations from Professor Sonnenschein the italics are his.
²The statement in the Gildersleeve-Lodge Latin Grammar, §16, runs as follows: "Any combination of short and long, having an accent on the short, or immediately preceding or following an accented syllable, may be scanned as a pyrrhic".

The difference lies not in the assumption of accent as the explanation, nor in the limitations of the phenomenon, but in the assumption that the combination shortens into a pyrrhic. This difference is, in practice, not vital, but, since Professor Sonnenschein regards this distinction as fundamental in his scheme, it invites some comment, although it is probably a question on which there will never be unanimity of opinion, particularly if the definition proposed in this Essay is accepted, because individuals differ so greatly in their own pronunciation. Professor Sonnenschein (in *Classical Philology* 6.1-11) holds that *bene* and *male* are pyrrhics, and that the final syllables of *abi* and the like are short as the result of accent, but he denies that the Romans had any difficulty in pronouncing an iambic word. These views seem to exclude each other, because greater ease of pronunciation is certainly responsible for *bene* and *male*, and for many other like instances. To prove his contention, which, he admits, is opposed to that of many, if not most, phonetists, Professor Sonnenschein cites his own experience and the endorsement of Professor Sweet. He says that to him the English word *echo* is an iambus, and Sweet confirms this. But this experience and this confirmation are hardly proof. An experiment with a class of fifteen teachers, from widely separated parts of this country, as to their impression of *echo*, resulted thus: iambus, 5, trochee, 3, pyrrhic, 7. A similar test with the word *pity* (also felt by as an iambus by Messrs. Sonnenschein and Sweet), in the emotional *What a pity!*, gave a unanimous trochee. Professor Sonnenschein scouts the idea that the more careful Roman poets used a metrical form that diverged somewhat from the colloquial speech. He thinks that the Romans would not have endured such a practice. But that is no more than is happening every day among ourselves, where we see careful users of English paying particular attention to the proper enunciation of vowels and syllables that are slurred over in common speech. That this is not contrary to the genius of speech is shown in the case of English by the common practice of setting poetry to a musical score which involves the shortening of long syllables over and over again, not to speak of the lengthening of long syllables. This shortening must be genuine for the musical sequence requires it in the singing. In this connection it should not be forgotten that the trochaic and longer iambic measures of Latin comedy were sung, and this would certainly indicate, though not prove absolutely, the possibility of what Professor Sonnenschein denies.

The truth seems to be that all verse-making is based upon convention in the value of syllables, and metrical convenience can always trust to the physical power of the human organism to suit the pronunciation to the metrical demand. It is the impression that counts, and it is in this respect that Professor Sonnenschein's definition marks such an advance.

There are valuable sections on Latin accent, both primary and secondary. With most of what is said there I am in hearty accord, but I should like a little more light on the accentuation of such words as *volup-*

tatis, senectutis, etc. The customary treatment is to put a secondary accent on the initial syllable, and this Professor Sonnenschein approves. According to my observation, this results, even in the mouths of otherwise accurate classicists, in a shortening of the second syllable, or, if not in that, in a certain lengthening of the initial syllable. In a word like *amicitia*, the result is five short syllables, as a rule. Now, if the pronunciation of a short and a long were easy, there would not be this almost universal lapse. Curiously enough, this inaccuracy occurs even when the speaker is trying consciously to be accurate, as in phonographic records. These words form an important group among those affected by the Iambic Law, a group on which Professor Sonnenschein lays especial stress in discussing the phenomenon. It is noteworthy, however, that in a large number of these words the first two syllables contain very weak sounds, especially a liquid, and the weak as well as short vowels. In fact, one of these vowels almost disappears in utterance; thus we hear, unless the initial syllable is overpronounced, *ulptatis, snectutis*, and the like. In such cases it would not be unfair to assume a compression into a long syllable, rather than a shortening of the second. Careful speakers would not do so, and we should have a phenomenon similar to our *isn't* and *is not*, and the like.

There are many other matters which are of absorbing interest, into which I cannot go here. They are all worth careful attention. In fact, I have rarely seen a discussion in which so much was contained in so short a compass.

The second part of the book (91-200) is devoted to a study of the properties of English rhythm and presents the most thoroughgoing and stimulating treatment of these matters that I have seen. In its fundamental doctrine it may almost be termed revolutionary. This is, that not only does quantity play a much greater rôle in English verse than is usually imagined, but that it is actually just as important an element as is accent in Latin popular verse, such as we have been discussing above. Many scholars have held that quantity was not absent from careful English verse, and only a few years ago we saw the experiments of the Poet Laureate in his book *Ivant Obscuri* (a book which has not received the attention it deserves), but in the main, and regularly by the unthinking, English has been regarded as an accentual language, and the absurdities to which such a view could lead have been excellently shown in the ludicrous hexameters of Longfellow.

But Professor Sonnenschein is not content with stating his conviction. He sets forth the matter in great detail and with abundance of illustration, and ultimately reduces the quantitative element in English to a set of definitely formulated rules (126-143). These will have to run the gauntlet of professional English metrists, but in all essentials they give the impression of soundness, and will in any case throw the burden of proof upon their opponents.

Many points in this discussion tempt to comment, and every classical teacher will profit by giving to it careful attention. I limit my remarks to the single question of "inverted accents" (104-108).

No one can read English iambics without being conscious of the frequency with which a foot seems to be inverted, i. e. where a trochee seems to take the place of an iambus. The "measurists" have various suggestions for solving the difficulty, all very unsatisfactory, as Professor Sonnenschein points out. Rhythmically, inverted accents afford no difficulty, for a trochee and an iambus are identical in total length, and, according to the definition of rhythm proposed by Professor Sonnenschein, the impression of proportion is not affected by this inversion. But this does not seem to me to be sufficient. Why was this practice so common, and why does it seem to be natural?

Perhaps the classical usage will give a clue. The meter ('measure') in Greek (and Latin) verse contained two feet in the case of iambics and trochaics. There must have been some reason for this, and it probably had to do with physical tension. Six *morae* seem to have been about the limit of 'meter' capacity, and this 'measure' tended to break into two parts. If this was natural for the Greeks, it is probably natural for English verse also. In that case the group of two feet would be the actual metrical unit, not consciously felt, but always subconsciously present. Hence *vv-* is as natural a scheme as *v-v-*, and so likewise is *vv--*. Thus in a sequence like

That dreadful shout, across the glen
From the land side it comes, and loud
Rings through the chasm....

"From the land side" should be read as *vv--*, and "Rings through the chasm" would be *--vv*. There would be no definite allocation of these groups of two, but actually they come more often at the beginning of the line.

If this suggestion is valid, it would not be necessary in the line quoted by Professor Sonnenschein (109), "Would make me sad. My wind, cooling my broth ...", to protract the syllable *cool* to a complete foot with a rest preceding it and to make the last foot *-ing my broth*. It would read naturally as a trochee followed by an iambus. Similarly in line-terminations like "in express words", "an expired date" (99), we should have *vv--*, the first foot being *in ec*, where the extreme weakness of the *in* or *an* offsets the length of *ec* (not *ex*, as Professor Sonnenschein reads).

Perhaps this suggestion is not sound, but it has solved a number of lines for me quite satisfactorily.

The book is very well printed. There are surprisingly few misprints in a work requiring so many details of type-setting.

GONZALEZ LODGE

A Short Guide to the Accentuation of Ancient Greek.
By J. P. Postgate. London: University Press of Liverpool, through Hodder and Stoughton (1924).
Pp. x + 96. 10 sh., 6 d.

The primary intention of Professor Postgate's book, *A Short Guide to the Accentuation of Ancient Greek*, is to present "the traditional system" of Greek accentuation in a "conspectus sufficient for practical purposes and ordinary needs". This objective, it seems to the reviewer, has been well attained. With it is combined an effort to render the system intelligible by

bringing in the aid of historical grammar and linguistic science. The reviewer is in complete sympathy with the effort, but cannot express pleasure at the outcome. To be done well the thing needs more space than the author has devoted to it.

To my mind the most interesting and the most important chapter is the last (80-89) on The Practice and Teaching of Greek Accentuation. The author's position may be indicated by two quotations.

Of all the impediments to the study of Greek probably the most serious is a factitious one—our treatment of its accentuation . . .

I do not say that Greek accents should be omitted in Greek, as once was the custom in this country; but I say that, as matters stand at present, a knowledge of them for all except advanced scholars is an utterly useless accomplishment, that it is intellectual tyranny to require it, and that the fact that it is required is a serious hindrance to the study of Greek.

Our present position is bad. Its basis is a feeling that we should make some vocal reaction to the marks found in the Byzantine manuscripts. That germ has been developed along two lines. (1) Given our American habits of speech, it was natural for the reaction first to take the form of giving a tap, or a bang, to the syllable over which the mark stood. Acquaintance with modern Greek must later on have strengthened this tendency. (2) But afterwards, as both the grammatical tradition and modern historical grammar had shown that classical Greek was accented in no such fashion, some began to react to the Byzantine marks by various changes not in the stress, but in the pitch, of their voices. At present both systems have their vogue, and both have their evils.

In the stress system¹ the tap or the bang is likely to play havoc with the quantities of the syllables—of the accented syllable as well as of those before and after it. Care and effort can overcome this difficulty theoretically; but what happens in the stress of everyday life is known at present only to the Recording Angel. In all seriousness I would suggest to the American Classical League an investigation of the question. Only, to be of value it must be made by trained phoneticists working with phonographic records and other instruments of precision. One thing, however, we do know: when it comes to the reading of verse or of artistic prose the system must be abandoned. These taps or bangs are death to the meter or the rhythm, whether we believe in a verse-ictus or not. So the system is first learned, and then (very largely) discarded.

What is the gain of it? It is supposed to aid one in reproducing the marks found in the manuscripts. If *polemos* is pronounced always with a tap on the first syllable, but *potamos* always with a tap on the last, the speaker knows at least on which syllable the accent mark must come; and with the position of an accent known, the rest of the problem can be worked out with

¹The pitch system is practised less and need not be discussed in detail. The claim is made for it that it does not disturb the quantities, as the stress system does. Even if that is true, there is no chance that it is so historically accurate a reproduction as to make it worth the great labor it costs.

I may call attention to Kroll's criticism of Professor C. W. E. Miller in a kindred question (*Glotta*, 14 [1925], 296): "Ich fürchte, wir werden hier immer im Dunkeln tappen, und halte die viele auf Feststellung des richtigen Vortrages der Hexameter verwendete Maße für vergeblich".

relative ease. But in reality the matter is not so simple. Associated forms, *polemos*, etc., have the accent tap on the second syllable; and—more confusing still—both *polemos* and *potamos* will be read many times with the ictus tap on any of their syllables. I should not be surprised, if investigation should show that good accented are those blessed with a vivid visual memory; while for others accenting is a hard, prolonged struggle.

Still, be the help great or small, there remains the fundamental question, What is the value of the ability to put these marks as they are placed in the manuscripts? Mr. Postgate judges it an "utterly useless accomplishment" for all except advanced scholars, and even this restriction is too wide. As I see it, there is but one type of man who makes any important use of them—the student of the history of language. His type is unfortunately a rare one, and we may postpone the consideration of his interest. He is accustomed to step-motherly treatment. Others find in them (1) a running commentary on the text; and (2) a guide in their pronunciation. The former help is not very important, and certainly not worth the labor involved. The latter brings us into a vicious circle: we tap that we may print and we print that we may tap.

Nevertheless the ability to accent has been raised to a shibboleth. Compositors, proof-readers, editors, and authors must conform; and the training they are thought to need to this end is forced upon all others. Mr. Postgate rightly calls it "intellectual tyranny"; but he cannot imagine a breaking with the shibboleth. The time for that, he thinks, is over: ". . . whatever might have passed in the time, say of Gibbon, an accentless Homer or Thucydides would no longer be tolerated". I am not so sure, and at all events the time is upon us when at least a revision of our shibboleth is being forced by the advance of science. The results of Laum's work have unfortunately not been published in full, and of them Mr. Postgate is content to say, "Until more evidence is adduced the theory will remain a merely ingenious speculation". But what has been published (*Rheinisches Museum* 73 [1920], 1-34) already suffices, I think, to show that the grave accent is merely an orthographic habit, destitute of all phonetic significance, which started about 400 A. D., probably with Theodosius of Alexandria. The only question still open is how far the disturbance caused by Laum's discoveries will extend. That we will in spite of them continue printing classical texts with the grave accent is conceivable—do we not still make a fetish of the two forms of *sigma*?—but it would be a deplorable concession to the power of inertia. I think we may hope for better things—even that, a revision being necessary, we shall strive to make the best possible use of the resources at our command.

The Renaissance printers had no choice. They could give to classical texts none save the Byzantine form. To-day we can, if we so desire, write in the style of the fourth century before our era. Why should we not print Plato in this fashion? Would not such a form be better adapted than the Byzantine for the presentation both of the classical and the Hellenistic literature?

Of course I do not mean that we should attempt a reconstruction, as historically accurate as possible, of Plato's own copy of his works. But I do mean that we should make the writing of his time the *foundation* of a new method of printing, just as the Byzantine manuscripts are the foundation of our present method. The differences would be (as they are at present) considerable. We should for instance separate words, we should add some system of punctuation, and there would be other matters that would need to be settled by agreement, perhaps quite arbitrarily. But we could in my opinion devise a system that would have certain marked advantages.

As the first, I may mention the saving in the cost of printing. Greek, as printed at present, must be set by hand and only the most skilled compositors can be trusted with it. The costs mount, and constitute a real drag upon our scientific productivity. To them must be added the useless labor demanded of the author in the correction of the proof. Then the Greek type is hard upon the eye. We ourselves may not notice it in reading, but it comes to our attention in proof-reading; and in a class of beginners a good deal of trouble arises simply from the physical difficulty of recognizing breathings and accents. Apart from this the new system would be easier to learn; for it would comprise only about half as many symbols, most of them already known, and would use as symbols only letters, not diacritical marks. Finally, it would exempt all—except the student of the history of language—from the need of wrestling with the accent. It would do this too without being open to the objections which led Mr. Postgate very properly to judge an "accentless Thucydides" (that is a Thucydides printed in accentless Byzantine characters) no longer tolerable.

How can Greek so printed be pronounced? By confessing our inability to reproduce its accentuation, and by ceasing to substitute for the ancient accent a modern sham. Our attention should be concentrated on maintaining the quantities of the vowels, and on respecting the structure of the syllables. Variations in stress and pitch we should reduce to a minimum; the former because we know they were not conspicuous, the latter because our knowledge is far from being sufficiently detailed to make it historically worth while to attempt their reproduction. Such a pronunciation may seem monotonous, but it would be free from the positive errors of our present systems. It is quite possible that in it the alteration of long and short syllables would appeal to our sense of rhythm with sufficient strength. If not, there would be at least no impediment to the addition of a verse *ictus*.

What of the student of the history of language? He would learn his accents late, just as at present he learns his Vedic accents after learning his classic Sanskrit with its very different accentual system. To approach the problem historically, to have his attention directed from the outset to the sources of our knowledge with their merits and their failings, to begin with a slate clean of preconceived notions, would be for him great advantages. I do not believe he would suffer by the change. Even were this not the case, I should not,

in spite of my sympathy with him, desire to see the interests of all others sacrificed for his advantage.

Mr. Postgate concludes with an emphatic recommendation to all individuals and public bodies who are zealous for Greek that they take under consideration the question "to what extent Greek Accentuation should be specially taught, and a knowledge of it demanded". The reviewer believes that the recommendation is most timely, and hopes that it will be acted upon².

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GEORGE MELVILLE BOLLING

M. Fabi Quintiliani Institutionis Oratoriae Liber I.
Edited, With Introduction and Commentary, by
F. H. Colson. Cambridge *<England>*: at the
University Press (1924). Pp. xcix + 208. 21 shillings.

The ample page, handsome text, and legible notes which in several volumes of Cicero have long been winning friends for the Cambridge University Press are well bestowed on Mr. Colson's admirable edition of Quintilian, Book I. Mr. Colson at once keeps a fine tradition and makes it serve a widening purpose. Classical studies, in both the stricter and the larger sense, receive here a significant contribution. The exegesis, which is the main object, is abundantly suggestive. The long Introduction, in supplementing Fierville's indications of Quintilian's influence, corrects and extends the history of criticism (xliii-lxxxix). That John of Salisbury, for instance, cast his famous account of Bernard's teaching (*Metalogicus I*, xxiv) in the mould of Quintilian is nothing short of a find. Mr. Colson's modest disclaimer of completeness in this survey is itself evidence of his fitness. Here is a Latinist who not only knows Quintilian's subject, but appreciates its historical scope. His measuring of the currents of rhetoric at this turn of the tide, and his corrections of the chart for their later course advance the revision much needed in the history of the longest and largest of ancient traditions. Therefore the accompanying translation that Mr. Colson intended should not be withheld because the Loeb Classical Library has intervened; for the significance of Quintilian can be brought out only by such technical knowledge as appears in the precise and succinct notes on leading terms: *imagines*, 1.2.30, *oeconomia*, 1.8.9 (with the addition on page 178), *compositio*, 1.8.13, and *schemata*, 1.8.16. To such notes Mr. Colson has added fourteen pages of Analysis and Summary (154-167).

The book contains also a collation of the Codex Joannensis (184-190), Bibliographical Notes (191-195), and four Indexes (198-208).

Book I does not, indeed, exhibit Quintilian's scheme of rhetoric, and about a fourth of it has no longer much import except for the archaeology of linguistic; but the remaining three-fourths focus the classical view of the function and the method of composition in elementary education. "... seldom have sixty pages of equal importance and interest", says Mr. Colson in the first sentence of his Preface, "lain so long neglected".

²After this review was written there came to hand a sequel, *On Ancient Greek Accentuation*. By J. P. Postgate. Pp. 52 (Oxford University Press, 1925). This paper is part of the Proceedings of the British Academy, Volume XI.

Though they have not been neglected by schools of education in the United States, he has made them yield more. His Introduction makes more available what is significant throughout the field of vernacular composition, especially for school-teachers, in the experience and the reflection of a veteran.

Though that veteran was not, doubtless, a great author, he was at least expert, lucid, and comprehensive. Any one who will read him long enough to overcome the natural suspicion of rhetoric must find an interest not merely historical, but historic. The "common sense" here claimed for him is, indeed, especially welcome in a rhetorician; but he has also the discernment to recognize the deviating tendency of *declamation*, to maintain the larger ancient discipline, and to focus *elocutio*, the absorbing preoccupation of his time, in these memorable words of the prologue to Book 8 (§20): *Curam ergo verborum rerum volo esse sollicitudinem, nam plerumque optima rebus cohaerent, et cernuntur suo lumine...* Cicero himself never said of the study of style anything more just or more pregnant¹.

BARNARD COLLEGE

CHARLES SEARS BALDWIN

Prolegomena to an Edition of the *Panegyricus Messalae*. The Military and Political Career of M. Valerius Messala Corvinus. By Jacob Hammer. Columbia University Dissertation. New York: Columbia University Press (1925). Pp. ix + 100.

After a brief Introduction (1-2) Dr. Hammer's dissertation treats the life of Messala in nine chapters (3-90), followed by an *Excursus* on the members of his family (91-98). As its title indicates, it is the first unit of a complete edition of the *Panegyricus Messalae*, planned in four parts.

Chapter I (3-10) deals with the problems of the dates of Messala's birth and death. These are set at 64 B. C. and 8 A. D., in agreement with the view accepted by most modern scholars. Incidentally it is shown (4) that the father of the Messala in question, M. Valerius M. f. Messala Niger, must not be confused with the M. Valerius Messala who was impeached for *ambitus* in 51 B. C. Chapter II (11-14) covers the little that is known of the education of Messala and his life in Rome until his proscription by the *Triumvirs*, in 43 B. C. It is not very clear why he was proscribed, but it is correctly inferred that he must have been prominent on the side of the Senate. Chapter III (15-20) narrates the activities of Messala with Brutus and Cassius in the East and at Philippi.

In Chapter IV (21-27) Dr. Hammer seeks the causes for Messala's transfer of allegiance to Antony first, and later to Octavian. To account for Messala's preference for Antony over Octavian he gives two reasons: (1) Octavian's "unspeakable cruelty and inhumanity" (21) after the Battles at Philippi, and (2) the consideration that Octavian had "repaid his obligations to Cicero by betraying him" (22). I question the justness of these judgments. The charge of cruelty rests upon

the sole authority of the gossipmonger Suetonius (Augustus 13), and is so at variance with the subsequent actions of Octavian that it can hardly be accepted at its face value, particularly since we do not know the circumstances of the incidents to which Suetonius alludes. Cicero had gloated over Caesar's murder and expressed his regret that the conspirators had not taken him into their confidence. This naturally prevented the development of any friendship between him and Octavian. Later, Cicero, as his Letters show, tried to make Octavian a tool to serve the ends of the senatorial party. Octavian reciprocated and succeeded in using Cicero and the Senate as his tools. There was no love or loyalty on either side, and so Octavian had no obligations to repay¹. However, the important thing is that he did not consent without pressure to Antony's demand for Cicero's death, even though he was in no position to refuse anything that Antony really wished. In judging Messala's preference for Antony we must remember that at this time Antony and not Octavian was the dominant partner in the *Triumvirate* and that he seemed likely to continue so. Furthermore, we do not know what the previous contacts between Messala and the other two had been. The character of these may have influenced greatly Messala's decision. With the reasons given (25-27) for his subsequent desertion of Antony, as well as the date, 40 B. C., I am in full accord. One incidental statement, however, seems to require correction. I cannot find any authority for Antony's appearance in Asia Minor as "King of Kings" (24). This was the title given to Caesarion and possibly to the sons of Antony and Cleopatra at Alexandria in 34 B. C. Compare Plutarch, *Antonius* 54; Dio Cassius 49.41.

Chapter V (28-32) shows the prominent part which Messala played in Octavian's war against Sextus Pompey. In Chapter VI (33-40) we have a discussion of his share in the Illyro-Pannonic War and in the military operations against the Salassi (35-33 B.C.). Here it is established that Messala was engaged in Illyria in 35-34 and that, in 34-33, he subdued the Salassi—a chronology already suggested by Gardthausen, *Augustus und Seine Zeit*, 1,330. Chapter VII (41-45) deals with Messala's consulship and with his part in the Battle of Actium (31 B. C.).

Chapter VIII (46-79), which covers Messala's public career from 31 to 27 B. C., treats three distinct questions. The first, Messala's Oriental Expedition and his Journey to Egypt (46-60), involves the vexed problem of the date of the destruction of Antony's gladiators in Syria, and its relation to his Aquitanian campaign. The very plausible solution reached places Messala's return to Rome after Actium in late September, 31, his commission to proceed against the gladiators in December, 31, his execution of this mission in the early part of 30, his junction with Octavian in Egypt later in that year, and his return to Rome in the latter's company in 29 B. C. Here it must be pointed out that the statement (47) that Octavian assumed control of Egypt "with the intention of securing for

¹I add a reference to the review, by Professor George C. Piske, of Professor Baldwin's book, *Ancient Rhetoric and Poetic*, THE CLASSICAL WEEKLY 19.62-63. See also the paper by W. J. Greer, *Quintilian and the Declamation*, THE CLASSICAL WEEKLY 19.27-31.

C. K. >

¹Compare the sane discussion of the politics of this period in W. B. Heitland, *The Roman Republic*, 3.379-414 (Cambridge University Press, 1909).

himself the personal ownership of this richest of provinces . . ." represents an interpretation of Octavian's policy which, indeed, long received general acceptance, but is now being abandoned by students of Roman Egypt¹. With the chronology of Messala's Eastern Expedition settled, the second question, Messala's Aquitanian Campaign, affords less difficulty (60-66). This must be placed in 28-27 B. C., before his triumph on September 25, 27. The suggestion that Messala was Governor of Gallia Narbonensis as well as of Gallia Comata during the period of this campaign seems very probable. The third question concerns the participation of the poet Tibullus in these two campaigns of his patron, Messala (66-79). I think that Dr. Hammer fairly demonstrates that Tibullus was not present at either scene of operations.

The concluding chapter (IX: 80-90) includes the peacetime activities of Messala: his reconstruction of the Via Latina, his City Prefecture, his literary activities, and his Rei Aquariae Cura (11 B. C.-8 A. D.). The estimate given by the author (83) of the rôle of the Senate during the Principate of Augustus, that of mere "spectators", seems to be derived from an incorrect opinion regarding the censorial power of Augustus and an acceptance of the Tacitean view that the Principate was from the beginning a deliberately disguised monarchy. I am one of the many who do not share this view. For the place of the Senate in the new order I believe that a much better estimate is given in W. T. Arnold, *Studies in Roman Imperialism*, Chapter II (Manchester, 1906), and in J. Kornemann, *Die Römische Kaiserzeit* (in Gercke and Norden, *Einleitung in die Altertumswissenschaft*, [1912], 3.266-271). Suetonius is literally correct in speaking of the Praefectura Urbi of the Principate as a new office, since the old Republican prefecture continued to exist and the new *praefectura* had absolutely different functions, although no doubt the choice of the title for the new office was due to an effort to give a flavor of antiquity to the new post. But the evidence is against the formal establishment of the new Prefecture by Augustus, and the personal representatives whom he left behind in the city probably lacked any title and so held unofficial, although tremendously important, positions. In any case it is unjustifiable to attribute to them the judicial powers which the Urban Prefecture acquired at a much later date, particularly the civil and criminal jurisdiction over the aristocracy². In view of the indefinite character of the position offered to Messala, there may have been a considerable amount of truth in his claim that he was *nescius exercendi*. In this connection it may be pointed out that it is not strictly accurate to say (87) that Jerome (Eusebius) and Tacitus "give the same reason" for Messala's resignation. Tacitus leaves the reader to draw his own inference as to the true reason, but does not express it himself. On page 86 the use of the terms "imperialism" and

"imperialistic" with reference to the policy of extending the power of the *Princeps* at the expense of the Senate and the magistrates seems to do violence to established usage. The better words are 'autocracy' and 'autocratic'. In concluding these criticisms, I should like to draw attention to the statement on page 1 of the Introduction that Caesar's perpetual dictatorship "was but a restoration of the ancient kingly power". It was anything but that, and must be interpreted in the light of the absolutism of the Hellenistic monarchies of Caesar's own day.

On the whole, Dr. Hammer's study is an excellent piece of biographical research, well-written, with its arguments clearly, cogently, and for the most part convincingly, stated. My main criticisms are incidental, being directed against his interpretation of the political and constitutional background of Messala's life and not against the treatment of the specific problems of the study itself.

UNIVERSITY OF MICHIGAN

A. E. R. BOAK

Second Latin. *Easy Selections from Medieval and Renaissance Latin*. By Charles Upson Clark and Josia Bethea Game. Chicago: Mentzner, Bush and Company (1924). Pp. x + 136.

Upon reading the Word to Teachers and the Preface to the volume entitled *Easy Selections from Medieval and Renaissance Latin*, the reviewer was tempted to paraphrase the famous words of Agrippa to Paul into, Almost ye do persuade me to be a modernist. Granted the desirability of introducing beginners into the inexhaustible washings of placid mining among the medieval Latin outcrops and sands, the concession must at once be made that the material could not have been better selected. The subject-matter is of real interest, and the vocabulary could readily get its *exequatur* from Professor Lodge himself. The comparatively few additions to his standardized treasure-house are words which hit the pupil over the head with a club and make a permanent dent in his memory. The reprinting, too, of forms and of the principles of syntax for review is a valuable feature. The notes are incomparably well done.

But there are several points about the book and about the theory on which it is based that should make even an enthusiast stop and think. It is essentially a book for the Private School, where Latin is begun early and several terms can be devoted to preparation for the Classics. Public Schools, even Junior High Schools—"those modern devices for sugar-coating the educational tabloid"—are likely to find the book a serious encroachment on valuable time. Besides, *cui bong*, except for a bit of artificially stimulated interest? The results of our College Entrance Board examinations do not show that training in the "sincere milk of the word", rather than in linguistic confectionery, is a failure or even a deteriorating force. Statistics show that students of Latin are increasing in number in a ratio considerably greater than the increase in School population. Books such as this are not yet numerous enough to be the cause of this welcome phenomenon.

Finally, how does this book fit in with the theory of

¹For the latest discussion of this question compare M. Levi, *L'Esclusione dei Senatori Romani dall'Egitto Augusteo*, in *Aegyptus* 5.230-235.

²Compare Donald McFayden, *The Rise of the Princeps' Jurisdiction Within the City of Rome*, *Washington University Studies*, 10 (1923), 254-256. Professor McFayden, although implying that Messala never accepted the position, interprets his attitude towards it in the same way as Dr. Hammer.

acquiring the ability write to Latin through imitation of the Latin model? Text-models are certain to have their reflex effect on composition, whether by intention or by accident. The reviewer is led to wonder with just what voltage the lightning would strike, should the following sentences, standing in the text with but meager comment in the notes, appear in a Latin Prose examination paper submitted to the College Entrance Examination Board: *Nec metuo quod reperiri possit, etc.; Firmaverunt tandem pactum, quod inde irent, etc.; Dictum est ... quod boves illius recto tramite nolent incedere!*

CENTRAL HIGH SCHOOL,
PHILADELPHIA

B. W. MITCHELL

Selections from the Impeachment of Verres. The Plunder of Syracuse, and the Crucifixion of a Roman Citizen. Prescribed by the College Entrance Examination Board for 1926, 1927, 1928. Edited, With Introduction and Notes, by Paul R. Jenks. Boston: D. C. Heath and Company (1925). Pp. 42.

The pamphlet by Mr. Jenks, reprinted from Tunstall's Cicero's Orations, furnishes one more illustration of the growing power exercised by the College Entrance Examination Board over Secondary Schools and publishers alike. Serious complaints are arising from both sources, and revolt may not be far removed. The reviewer has previously called attention to the real injustice of compelling charge of text-books every three years. Especially does the injustice fall upon the impecunious students both of Private and of Public Schools, as well as upon Public School Districts whose income from taxation is already insufficient for their needs, a condition which is practically universal in America. Some publishing houses, recognizing this, are even distributing such additional material in pamphlet form free to purchasers of the main text-book to which it is a compulsory addendum. This either lays a needless burden on reputable business or reacts upon the public in the form of increased prices for the main text-book.

If the reviewer may venture upon ground reputed to be timidly trodden even by angels, he will offer a suggestion which, he believes, would solve almost every problem involved, if not all, with no injustice to anyone.

Let the College Entrance Board Examinations be absolutely restricted to the Comprehensive Plans, old and new. The Schools and the publishers would be thus at once freed of a growing burden: as much 'linguistic power' can be derived from a content of instruction stabilized within reasonable limits as from one constantly fluctuating. The Question Committee of the Board can be relied on to see that no injustice is wrought. Subject to correction, the reviewer believes that the students who take the examinations based upon prescriptions are chiefly the timid and the lame.

The pamphlet itself under review is an excellent piece of work. The Introduction covers all necessary points, and the Notes and the Vocabulary are admirable examples of what may be termed condensed adequacy.

CENTRAL HIGH SCHOOL,
PHILADELPHIA

B. W. MITCHELL

Ritchie's First Steps in Latin, and Ritchie's Second Steps in Latin, Revised by John C. Green. New York: Longmans, Green and Company (1924). Pp. 112, 211. \$88, \$1.00.

Mr. Green's revisions of Mr. F. Ritchie's two well known books, First Steps in Latin and Second Steps in Latin, are offered, apparently—there is no prefatory statement—for the Junior High School. Combined they contain material enough for a School year of forty-seven weeks, about fifteen for the First Steps and thirty-two for the Second Steps. In content they are too bulky for a single year and not extensive enough for two years. If pupils begin Latin in the second semester of the Eighth Grade, they might, with supplementary reading material, use these books for three semesters and be well prepared to read Caesar in the fourth semester. The vocabulary and the phraseology throughout are distinctly Caesarian.

The first thing that strikes one about these books is an entire lack of pictures. Now, Latinists differ about the relative value of pictures in first year Latin books, but there is a severity about a pictureless book that is forbidding to young folk and uninviting to unimaginative old folk. Pictures are one of the best means of interesting young pupils and they provide splendid subjects for the teacher in discussions of Roman public and private life.

Every Latin teacher craves a beginner's book that is orderly and systematically developed. The Ritchie books are the superlative in orderly development. On the left-hand pages occur the inflections and grammatical explanations, on the right-hand pages the Latin-English and English-Latin sentences illustrating those principles. In the First Steps the vocabulary is just above the translation exercises. In the Second Steps it is in the back of the book. In both books there are as many English-Latin sentences as Latin-English, eleven or twelve short sentences in the First Steps, and fourteen or fifteen longer sentences in the Second Steps—a solid page of translation material.

It is far better, in the judgment of the writer, to err by including too few rather than too many English-Latin sentences. We slaughter pupils most effectively by our everlasting bombardment of them with English-Latin exercises. It is a deadly weapon and, while it is a good instrument for teaching forms and syntax, it becomes a frightful bore and eventually militates against prolongation of the study of the Classics.

Furthermore, in neither of these books are the sentences at all connected in thought. This, of course, is quite at variance with the generally accepted idea of what is best in translation exercises. It would be much better, then, to have connected the sentences in thought or to have added a short paragraph of completely connected discourse, and to have cut the English-Latin exercises in two.

In the books no attempt is made to correlate Latin with English. There is no suggestion of derivatives in the Vocabularies and no comparison of Latin syntax with English grammar. Is the science of English grammar so thoroughly taught in the Grades to-day that such comparison is unnecessary, or is the case for

Latin so firmly established throughout the country that what may almost be called a major objective, correlation with English, can be ignored?

Pronouns are introduced early. This seems to the reviewer a good plan, especially if the teacher is inclined to emphasize the question-and-answer method as a part of the recitation. Between pages 14 and 18 in the Second Steps almost the whole category of pronouns is set forth.

The arrangement of Review Lessons seems very good. On one page is a list of Latin-English and English-Latin words; on the other page there are definite questions based on the various points of grammar and inflection which have last been covered. Then comes a page of reading material which illustrates these points, both Latin-English and English-Latin, and toward the close a paragraph of connected reading drawn from the account of the Helvetian Campaign.

The hints on translation (29, 45, and 73) are good, although they will not find favor with devotees to the art of 'reading Latin as Latin'.

The treatment of gerunds and gerundives, now commonly relegated to the very rear of beginner's books as 'Optional Lessons', receives no less than six pages, although, to be sure, well along in the book.

Simplicity and thoroughness characterize the Appendix. The classified word-lists are good aids for reviews and for improvising sentences for sight-tests.

A good teacher may use attractively an unattractive Latin text-book. But it is well known how much more effective is the first year book which embraces features that appeal to the imagination of boys and girls whose eyes and ears to-day receive so many attractive impressions. The reviewer suggests for the Ritchie books another revision, this time for attractiveness and greater flexibility, and practical application in the values of English.

HIGH SCHOOL, ANN ARBOR,
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DORRANCE S. WHITE

The Women of the Caesars. By Guglielmo Ferrero. New York: G. P. Putnam's Sons (1925). Pp. x + 337. \$3.75.

Professor Ferrero's volume, *The Women of the Caesars*, published originally in *The Century Magazine*, later as a book, by *The Century Company*, has been reissued in a sumptuous—too sumptuous, and too expensive—form, by Messrs. G. P. Putnam's Sons. There is not a word in the book, aside from the legend "Copyright, 1911, by The Century Co.", on the reverse of the title-page, to indicate that this is a reissue. Neither in the "Publishers' Note" on the next page, nor in Professor Ferrero's Preface, dated "Florence, February 15, 1925", is there a word to show whether a single departure has been made from the original edition. I take it that none has been made.

The volume in its present form contains about forty-five illustrations. Some of the pictures might, however, well be spared. One (page 21), *The Forum Under the Caesars*, from a drawing by A. Castaigne, is silly. Another, entitled *Remains of the House of the Vestal Virgins* (197), is far inferior to views of the Atrium Vestae that have

long been easily obtainable. I should be interested in the opinion of an expert in iconography concerning the correctness of the legends under photographs of various busts which are unhesitatingly described as "Julius Caesar", "Octavia, the Sister of Augustus", "Mark Antony", "Drusus, the Younger Brother of Tiberius", etc.

It would seem that, at its first appearance, the book was not reviewed in *The Classical Journal*, *The Classical Review*, *THE CLASSICAL WEEKLY*, or *Classical Philology*. I give therefore a conspectus of its contents:

- I. Women and Marriage in Ancient Rome (3-45);
- II. Livia and Julia (46-95); III. The Daughters of Agrippa (96-151); IV. Tiberius and Agrippina (152-211); V. The Sisters of Caligula and the Marriage of Messalina (212-275); VI. Agrippina, The Mother of Nero (276-337).

There is no Index.

I note, in conclusion, that in *THE CLASSICAL WEEKLY* 19.136, note 8, Professor F. B. Marsh took issue sharply with a statement made in *The Women of the Caesars*, 146.

CHARLES KNAPP

The Rise of the Greek Epic. Third Edition. Revised and Enlarged. By Gilbert Murray. Oxford: at the Clarendon Press (1924). Pp. xxiv + 356. \$4.70.

It will be fairest to begin a notice of the third edition of Professor Gilbert Murray's well known book, *The Rise of the Greek Epic*, by quoting his own words. He begins his Preface thus (v):

This edition contains, besides a good deal of revision in detail, some new material on the historic background of Homeric myths and new illustration of the traditional book by the analogy of stage plays, as well as a small additional appendix. My general attitude towards Homeric problems remains much the same as I have explained in the Preface to the Second Edition <1911>, though I hope that, in spite of the War and the League of Nations, I have learnt something more about Homer in the last ten years.

In the next paragraph Professor Murray explains who his guides were as he prepared this edition: Wilamowitz and Bethe, "two acknowledged masters", Leaf (in *Troy*, and *Homer and History*: for reviews of these books see *THE CLASSICAL WEEKLY* 6.125-126, 10.62-64), "though much in both of them fails to convince me . . .", H. Munro Chadwick, *The Heroic Age* (Cambridge University Press: reviewed in *THE CLASSICAL WEEKLY* 10.62-64), and J. A. K. Thomson, *Studies in the Odyssey* (reviewed in *THE CLASSICAL WEEKLY* 8.108-111). Of Mr. Thomson's book Professor Murray writes thus (v):

. . . The ninth and tenth chapters of his *Studies in the Odyssey* appear to me to have brought light into the very heart of what is specially called 'the Homeric Question'. From him also I have adopted the conception of the Achaeoi as a north-western tribe, fore-runners of the Doriens, and quite distinct from the older Greek civilization, which was the parent of Aeolian and Ionian. This view, based chiefly on the evidence of the three independent groups of Achaean inscriptions, was also suggested by Chadwick and has been adopted by many later writers. It is not in any way essential to my general position, but it seems to me to account for the facts better than any other current hypothesis.

The original edition of this book was reviewed in *THE CLASSICAL WEEKLY* 1.211-213, by Professor G. W. Paschal. In his concluding paragraph, Professor Paschal wrote thus of the book (212-213):

... its main thesis—that the *Iliad* is a traditional book—is not proved nor even rendered probable. The parallel drawn with the *Pentateuch* breaks down of its own weight from the disparity of the things compared. That the essential unity of the *Iliad* ... could have been produced and maintained by a series of poets continuing through several hundred years ... is more than we can believe...

The third edition of the book was severely criticized in *The Classical Review* 39.73-74 (May-June, 1925), by Mr. J. T. Sheppard, author of *The Pattern of the *Iliad** (praised by Professor S. E. Bassett, in *THE CLASSICAL WEEKLY* 16.211-212). Mr. Sheppard evidently finds it hard to take Professor Murray's book seriously:

... it is fair, and, I think, necessary to insist that by countenancing the eccentricities of Bethe, Mülder, and of other people nearer home, he has complicated his argument and made it difficult to criticize his book as it deserves. We rejoice to think that more and more, in spite of these strange guides, Professor Murray himself is moving towards recognition of the unity and the constructive greatness of the poems.... If ... Professor Murray could be persuaded, without further reference to vague analogies with Shakespeare and the *Pentateuch*, and above all without attention to the Siren-music of comparative mythologists, simply to re-examine Homer, isolating from the mass what is quite certainly the work of a *Cynaethos*, a Homerid of the end of the sixth century, he would, we believe, discover that the author of the present unity was not *Cynaethos*, but a greater and much earlier man...

Mr. Sheppard concluded by commenting on the urbanity, the courtesy which unfailingly marks Professor Murray's discussions.

To my mind it is this very urbanity, the very charm of his writing that makes Professor Murray's writings so dangerous. This urbanity, coupled with his extraordinary histrionic power, and his marvellous grasp of mass psychology (in a word, his understanding of audiences), makes it impossible for all but the very few to keep their heads and their feet as they listen to a spoken discourse by Professor Murray. But these very considerations make it imperative for those whose knowledge qualifies them to expose the errors in Professor Murray's writings to set forth those errors, with urbanity matching his, if possible.

In *Classical Philology* 20.283-284 (July, 1925), Professor Paul Shorey pays his respects, urbanely enough, certainly, to the present edition of *The Rise of the Greek Epic*. He describes the book as "Professor Murray's vivid imaginative picture of the conditions that he fancies gave rise to the Greek epic..." It is a pleasure to note that Professor Shorey unhesitatingly expresses his belief in "the essential unity of authorship of poems more harmonious and more like one another than any other poems in world-literature". He declares also that

... it is entirely demonstrable that every disintegrating analysis of the Homeric poems hitherto published rests its arguments largely not only on bad

logic, but on misinterpretation of the texts.... The arguments of the disintegrationists are largely based on demonstrable misinterpretations of the text of which additional examples will be supplied as soon as there is any attempt to defend and justify those already cited. Professor Murray never attempts anything of the kind...

Professor Murray thinks of himself throughout as the calm advocate of critical science and sweet reasonableness.... Yet, oddly enough, not only is his own logic a perpetual defiance to reason, but by some fatality he is always most interested in the weirdest German paradoxes of the Mülders and the Dümmlers (Hector, a Boeotian!) and always finds himself in most cordial agreement with such irrationalists as Verrall, Mr. Cornford, and Miss Jane Harrison....

Of course, every one has long known that Professor Shorey and Professor Murray do not—to put the matter mildly—see eye to eye, with respect either to Homer or to Euripides. It seems to me worth while, therefore, to remind the reader that in *THE CLASSICAL WEEKLY* 19.153-156, Dr. Ernst Riess, a competent scholar, whose researches have carried him into many fields, expressed his strong disagreement with the school of which Messrs. Murray and Cornford and Miss Harrison are shining lights.

CHARLES KNAPP

PLINY THE ELDER'S USE OF *VOLO* ONCE MORE

Dr. MacMahon's note on *volo*, *THE CLASSICAL WEEKLY* 19.206, called forth by Professor Axtell's query, *THE CLASSICAL WEEKLY* 19.174, with reference to Pliny, N. H. 10.151, is very interesting. Unfortunately, however, Pliny did not use the verb *volo* in the sense postulated by Professor Axtell, but in its ordinary meaning.

The passage, quoted more fully runs thus:

Ova incubari intra decem dies edita utilissimum, vetera aut recentiora infecunda¹. Subici impari numero debent ... Et in aqua est experimentum. Inane fluitat, itaque sidentia, hoc est plena, subici volunt. Concuti vero experimento vetant, quoniam non gigant confusis vitalibus venis ...

It is perfectly evident that the subject of *volunt* is the same as that of *vetant*, and that Pliny is referring to his *auctores*.

It is, by the way, interesting to recall that, during the Great War, when conservation was the watchword, and we were urged to conserve eggs in springtime in waterglass, for use in the winter, the directions that were issued recommended that only such eggs be saved as would sink in the solution.

HUNTER COLLEGE

ERNST RIESS

THE CLASSICAL LEAGUE OF THE LEHIGH VALLEY

The annual spring meeting of The Classical League of the Lehigh Valley was held at Muhlenberg College, Allentown, on Saturday, March 27.

Professor Walter W. Hyde, University of Pennsylvania, gave an admirable address, effectively illustrated by lantern-slides, on the Olympic Games.

MARY L. HESS, *Secretary*

¹This note was received in time to be inserted in the proofs of this edition, but too late for me to confer with the author concerning the punctuation of this first sentence, which is very different from that of the Teubner text.

C.K. >

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¹This Index, prepared by Charles Knapp, with some assistance from Miss Norma Loewenstein, a Senior in Barnard College, is published as Part II of THE CLASSICAL WEEKLY, Volume XIX, No. 27, Whole No. 530, May 24, 1926.

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